

Public Domain Songs

Part II

Author: Laurence D. Finston

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Contact: Laurence.Finston@gmx.de

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Songlist is available for downloading from <https://github.com/lfinston/Songlist>.

Lead sheets for songs in the public domain in the USA and Germany are available for downloading from https://github.com/lfinston/Songlist/tree/main/lead_sheets.

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Chord Symbols Explained

C°	C alone, i.e., not a chord (C)
C	C major (C-E-G)
Cm	C minor (C-E♭-G)
C_4	C suspended 4 th (C-F-G)
C_{4-3}	C suspended 4 th resolving to 3 rd (C-F-G → C-E-G)
$C_{4-} C_3$	ibid.
C/E	C major with E in bass (E-C-G or E-G-C)
$\frac{C}{E}$	ibid.
C^6	C sixth (C-E-G-A)
C_9	C add ninth (C-E-G-D)
C_9^6	C six-nine (C-E-G-A-D)
C_{\sharp}	C major without 5 th (C-E)
C^Δ	C major 7 th (C-E-G-B)
C_9^Δ	C major 7 th with added 9 th (C-E-G-B-D)
C^+	C augmented (C-E-G♯)
C^7	C dominant 7 th (C-E-G-B♭)
C^9	C dominant 9 th (C-E-G-B♭-D)
C^{11}	C dominant 11 th (C-F-G-B♭-D)
C^{13}	C dominant 13 th (C-E-G-B♭-D-A)
C_{b9}^7	C dominant 7 th with flat 9 th (C-E-G-B♭-D♭)
C^{7+}	C dominant 7 th with augmented 5 th (C-E-G♯-B♭)
$C_{\sharp\flat}^9$	C dominant 9 th without 3 rd and 5 th (C-B♭-D)
C^{9+}	C dominant 9 th with augmented 5 th (C-E-G♯-B♭-D)
Cm^Δ	C minor with major 7 th (C-E♭-G-B)
C^Δ	C major 7 th (C-E-G-B)
Cm^Δ	C minor with major 7 th (C-E♭-G-B)
C°	C diminished 7 th (C-E♭-G♭-B♭)
C_7°	C diminished triad, i.e., without diminished 7 th (C-E♭-G♭)
C^ϕ	C half-diminished 7 th (C-E♭-G♭-B)

FEELING THE WAY I DO

Words by
BUD de SYLVA

Music by
WALTER DONALDSON

Moderato

Piano

Voice

Chords handwritten over the vocal line:

- ① G7
- ② E7
- ③ Fm
- ④ C/E
- ⑤ G7/5
- ⑥ G7/6
- ⑦ C7
- ⑧ Fm6/C
- ⑨ G7
- ⑩ E7

Lyrics:

What heart - aches heart - breaks I've been through Let me tell you I'm sad
I'm wear - y dear - ie, day and night Life is noth ing but blue

— Feel - ing aw - ful - ly bad — I've sighed for, cried for
— Just a lot of bad news. — Come get me, pet me

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* F (11) Fm C E 12 Cm/Eb G/D (13) G/B G# (14) D7/A - C#7/6# 67 Fm6 G7

on - ly you if you want me to smile Then I've got to have one more trial.
make things right May-be I was to blame But I nev-er will be the same.

{ G7 5 (16b) D7 CHORUS G7 C 17 F7 (18) A C6 (19) A7 20 Am7

I can't go on feel-ing the way I do — Weep-ing my whole life through

{ G7 5 (16b) D7 CHORUS G7 C 17 F7 (18) A C6 (19) A7 20 Am7

— Feel-ing the way I do — Since you've been gone

{ G7 5 (16b) D7 CHORUS G7 C 17 F7 (18) A C6 (19) A7 20 Am7

Noth-ing but cloud-y skies Mak-ing me think my sun - shine is the sun-shine in your

{ G7 5 (16b) D7 CHORUS G7 C 17 F7 (18) A C6 (19) A7 20 Am7

Feeling The Way I Do . 3

eyes ————— It seems the so-fa won't "sofe," The crickets won't "crick" The flow-ers won't "flow"

— I know the cuck-oo won't "cuck" you're get-ting him cuck-oo too — Where are those

lips? Where are those eyes of blue? — Two lov-ing arms can save me

Feel-ing the way I do. — I can't go do.

4 Lob der hohen Verstands Lied & Lead Sheet 1

A handwritten musical score for a single melodic line (Lied & Lead Sheet). The score consists of 44 measures, numbered 1 through 44. The music is written on five staves, each with a different clef (Bass, Bass, Treble, Treble, Treble) and key signature. Measure 1 starts with a bass note followed by a treble note. Measures 2-4 show a pattern of eighth and sixteenth notes. Measures 5-7 continue this pattern. Measures 8-11 show a more complex rhythmic pattern with sixteenth notes. Measures 12-14 show eighth and sixteenth notes. Measures 15-17 show eighth and sixteenth notes. Measures 18-20 show eighth and sixteenth notes. Measures 21-23 show eighth and sixteenth notes. Measures 24-26 show eighth and sixteenth notes. Measures 27-29 show eighth and sixteenth notes. Measures 30-32 show eighth and sixteenth notes. Measures 33-35 show eighth and sixteenth notes. Measures 36-38 show eighth and sixteenth notes. Measures 39-41 show eighth and sixteenth notes. Measures 42-44 show eighth and sixteenth notes.

2
 4
 48 | C⁶ | 5 E^m | 49 A^m | E^m | 50 E^m | C | 51 C |
 52 | G⁷ | D^m | 53 C | 54 - | 55 - | 56 G^m |
 57 G^m | 58 G^m | 59 C^m | 60 E^b | F^m |
 61 B^b | C^m | 62 F^m | E^b | 63 A^b | D^b | ~~64 G A^b G A^b~~
 64 G A^b G A^b | 65 G A^b G A^b G | 66 G F G C |
 67 E^m | 68 C | 69 C |
 70 G | 71 C | 72 C |
 73 C | 74 C | 75 C |
 76 C | 77 C | 78 G |
 79 G | 80 C | 81 E^b |
 82 D^b | 83 D^b | 84 E |
 85 F | 86 E F F |
 87 B^b

Lob des hohen Verstands Lead Sheet 2

Lob des hohen Verstands Lead Sheet [3]

The lead sheet consists of two staves of handwritten musical notation. The top staff is for a melodic instrument like a guitar or flute, and the bottom staff is for a harmonic instrument like a piano or organ. The notation includes various note heads, stems, and rests, with specific measures numbered from 87 to 123. The music is set in common time. The lyrics are written in German and are placed above the notes in some cases. Chords are indicated by Roman numerals and letters (e.g., Am, Bm, G/B) placed above the staff. Measure numbers are also present above the staff in some places.

Measures 87-123 contain the following lyrics:

- 87: E F E F
- 88: Am Bm/G 87 Am
- 89: Am
- 90: Am 7 E7/G#
- 91: Am
- 92: G7
- 93: G7 C
- 94: G F
- 95: Em Dm G7
- 96: C
- 97: C
- 98: C
- 99: C
- 100: F C
- 101: F
- 102: F C
- 103: F G7
- 104: Jacet
- 105:
- 106:
- 107: Am G
- 108: Am G/B
- 109: Am G/B
- M10: C Bm F/A
- M11: G E7 Em
- M12: F/A G/B
- M13: C F A
- M14: G Am
- M15: Am Am/C G
- M16: Am E7/G F
- M17: Am
- M18: Am E7/G F
- M19: C
- M20: C
- M21: C
- M22: C
- M23: F/G/A G7/B C/A
- M24: (crossed out)



2 Lob des hohen Verstands Lead Sheet

4

124 F^E/A G^F/B C = 125 F^E/A G^F/B C 126 C .

127 C . 128 C 129 C ||

124 F^E/A G^F/B C = 125 F^E/A G^F/B C 126 C .

127 C . 128 C 129 C ||



8

Rheinlegendchen

Lead Sheet

1

Handwritten lead sheet for "Rheinlegendchen" (Lead Sheet 1). The music is in common time and consists of 43 measures. The key signature changes frequently, indicated by numbers and Roman numerals above the staff.

Measures 1-5: Key C#m. Measure 1: Dotted half note. Measures 2-5: Measures 2-5 show various rhythmic patterns and dynamics.

Measures 6-10: Key Gm/D. Measures 6-10 show measures 6-10 with chords D7, Gm/D, G7, F4, and D7.

Measures 11-14: Key D7. Measures 11-14 show measures 11-14 with chords D7, D7, D7, and D7/Bm/F#.

Measures 15-17: Key C5. Measures 15-17 show measures 15-17 with chords C5, D7, and G.

Measures 18-21: Key D7. Measures 18-21 show measures 18-21 with chords D7, G/B/B7, B4-B3, and G/B/B7.

Measures 22-24: Key D/A. Measures 22-24 show measures 22-24 with chords D/A, F#B5/A#, B4-B3, and B4-B3.

Measures 25-28: Key E. Measures 25-28 show measures 25-28 with chords E, G#m, D, and A6-5.

Measures 29-31: Key F#. Measures 29-31 show measures 29-31 with chords F#, D, G#9-5, and A5-B9.

Measures 32-35: Key D. Measures 32-35 show measures 32-35 with chords D, A, A7, and D7.

Measures 36-38: Key D7. Measures 36-38 show measures 36-38 with chords D7, D7, D7, and D7.

Measures 39-42: Key D. Measures 39-42 show measures 39-42 with chords D, D, D7, and D7.

Measures 43-46: Key A/E. Measures 43-46 show measures 43-46 with chords Bm7-B7/F# and A/E.

Rheinlegendchen Lead Sheet

(cont.) 2

3/8

47 | $\int \# \int \int$ | 48 | $\int \# \int$ | 49 | $\int \# \int$ | 50 | $\int \int \int$ | 51 | $\int \int \int$ | 52 | $\int \int \int$ | 53 | $B^m - b^m$ |

54 | $E/G\#_L D_m/F$ | 55 | $A4 - b^m$ | 56 | A_m7 | 57 | $D7$ | 58 | $F\#m/B$ | 59 | C | 60 | $F\#m/B$ | 61 | C | 62 | $Dm7$ | 63 | $D7$ |

64 | b^m | 65 | E_b | 66 | E_b | 67 | B_b | 68 | B_b | 69 | $C\#m$ | 70 | $Bm5$ | 71 | $BbA5/D$ | 72 | $6m$ | 73 | Bb | 74 | E_b | 75 | E_b | 76 | E_b/F | 77 | $F7$ | 78 | Bb |

79 | Gm/Bb | 80 | $C7/Bb$ | 81 | A_m7 | 82 | $A_m45/B/C$ | 83 | A_m5/C | 84 | A_m45/C | 85 | $D7/C$ | 86 | $D7$ | 87 | $D7$ | 88 | $Bm7/G$ | $F\#m$ |

10

3
 Rheinlegendchen Lead Sheet 3
 8
 # 89 $B^m \Delta$ 65 B | ~~90~~ C 90 | 91 $\tilde{G}ac\tilde{h}$ A 65
 # 92 $B^m 4/0$ D 65 - | 93 b D^7 65 F | 94 b D^7 65
 # 95 G | 96 F | 97 $F^{\#}/A^{\#}$ | 98 B^m
 # 99 G Δ $G^{\#} 0$ | 100 D/A | 101 A/A# 7
 # 102 B^m | 103 E | 104 $E^{\#}$ 3 | ~~105~~
 # 105 A | 106 E_{b6-5} A 9 | 107 D
 # 108 A 4- 3 | 109 $E^{\#} 4$ 5- 5 | 110 $F^{\#} m_4$ 3
 # 111 B^m | 112 C \sharp 4 | 113 D 5 4 3 2 3
 # 114 G | 115 6 | 116 6 | 117 6 | 118 6 | 119 6 | 120 6

Wer hat dies Liedlein erdacht? Lead Sheet

38

1 E_b/G 2 $Fm7/G$ 3 E_b 4 E_b

5 E_b 6 A_b $Fm7/Gm7$ 7 A_b $Fm7/Gm7$ 8 A_b

9 A_b 10 A_b 11 A_b

12 A_b 13 A_b $Bb7/63$ 14 E_b $Bb7/63$ 15 E_b

16 E_b 17 E_b 18 E_b

19 $Gm7/G$ 20 Gm 21 Gm 22 A_b

23 A_b/E_b 24 E_b/G 25 E_b 26 $A_b\Delta$

27 $A_b\Delta$ 28 $A_b\Delta$

29 $A_b\Delta$ $F7/A$ $F7/5$ 30 Bb 31 Gm 32 Bb/F $F7$

33 Bb 34 $E_b\Delta$ 35 E_b $Fm7$

36 E_b $Fm5$ 37 E_b/G $Fm5$ 38 E_b/G

39 $C7$ 40 $Fm7$ 41 $Bb7/9$

3/8 Wer hat dies Liedlein erdacht? Lead Sheet

2

The musical score is handwritten on 15 staves. The first staff starts with a key signature of E♭ major (two flats) and a tempo of 42. Subsequent staves show changes in key signature and time signature, including C major (no sharps or flats), B♭ major (one flat), E♭ major (two flats), G major (no sharps or flats), E♭ major (two flats), C major (no sharps or flats), B♭ major (one flat), E♭ major (two flats), C major (no sharps or flats), B♭ major (one flat), E♭ major (two flats), A major (no sharps or flats), G major (no sharps or flats), E♭ major (two flats), C major (no sharps or flats), B♭ major (one flat), and A major (no sharps or flats). The score includes various chords such as Cm7, B♭7, E♭5/A, E♭5/B, E♭5/G, E♭/G, E♭/6, C7/E♭, C7, E7/G♯, and E♭/G. Measures 63 through 66 are crossed out with a large 'X' mark.



Wer hat dies Liedlein erdacht? Lead Sheet [3]

3/8

77 E^b | 78 A^bm⁴ Cm/G | 79 A^bm⁴ Cm/G |
 80 A⁷_{b5}³⁹ A^b | 81 A⁷_{b5}³⁹ A^b | 82 E^b/B^b |
 83 E^b/G | 84 E^b/³/A^b | 85 E^b | 86 E^b/³ |
 87 Cm | 88 E^b/³/C[#] | 89 Gm/D |
 90 E⁰ | 91 Fm | 92 D⁰ |
 93 E^b |
 94 E^b/⁵/³⁹ B E^b/⁵/³⁹ Cm | 95 Cm | 96 E^b/⁵/A |
 97 E^b | B^b⁷ | 98 E^b/⁵ | 9 9 ||

C Durch die Wälder, durch die Auen Lead Sheet

Handwritten musical score for piano, first system. The score consists of two staves. The top staff is in common time and starts with a key signature of one flat. The bottom staff is in common time and starts with a key signature of three flats. The score includes numbered measures (1, 2, 3, 4) and specific markings like "c ohne Text" (measure 1) and "c mit Text" (measure 4). Chords indicated include E♭, Fm, B♭7, and E♭7.

Handwritten musical score for piano, second system. The score consists of two staves. The top staff is in common time and starts with a key signature of one flat. The bottom staff is in common time and starts with a key signature of three flats. The score includes numbered measures (5, 6) and specific markings like "Fm/A♭" (measure 6).

Handwritten musical score for piano, third system. The score consists of two staves. The top staff is in common time and starts with a key signature of one flat. The bottom staff is in common time and starts with a key signature of three flats. The score includes numbered measures (7, 8, 9) and specific markings like "Fm/B♭7" (measure 7), "B♭7/E♭" (measure 8), and "E♭/B" (measure 9).

Handwritten musical score for piano, fourth system. The score consists of two staves. The top staff is in common time and starts with a key signature of one flat. The bottom staff is in common time and starts with a key signature of three flats. The score includes numbered measures (10, 11, 12) and specific markings like "Cm/E♭" (measure 10), "B♭/F" (measure 11), "F7/E♭" (measure 12), and "B♭" (measure 12).

Handwritten musical score for piano, fifth system. The score consists of two staves. The top staff is in common time and starts with a key signature of one flat. The bottom staff is in common time and starts with a key signature of three flats. The score includes numbered measures (13, 14, 15) and specific markings like "E♭" (measure 13), "Cm" (measure 14), and "F7" (measure 15).

2

C Durch die Wälder, durch die Auen Lead Sheet

16 B^b Durch die Wälder, durch die Auen
17 C^m
18 F⁷

Guru: unten
Guru taut

19 B^b
20 C
21 F^m
Guru.

22 Bb⁷
23 Bb⁷

24 Bb⁷
25 Eb

26 Ab
27 Bb⁷
28 Eb

29 Eb/Bb
30 Eb



3

C Durch die Wälder, durch die auen Lead Sheet

(31) A♭ Fm (32) B♭7

(33) B♭7 (34) E♭

(35) E♭/B♭ (36) E♭ (37)

(38) B♭7 (39) E♭ (40) E♭

Hello! Ma Baby Lead Sheet

C
IntroF
bC

5 C7 C | 6 C7 F | 7 C | { { } |

8 Verse F F+ F6 F | 9 F6 |

10 F C+ | 11 C7 | 12 C7 |

13 C7 | 14 C7 | 15 F6 |

16 F6 | 17 F6 | 18 D7 | 19 Gm D7 Gm |

20 Bb C C+ | 21 F D+ |

22 G7 | 23 C C7 | 24 F | Refrain

25 F | 26 G7 | 27 G7 |

28 C7 | 29 C7 | 30 F E7 |

31 F F#o C7 | 32 F | 33 F |

C Hello! Ma Baby Lead Sheet

34 67 35 67 36 C7 37 C7

38 F 6m 39 F6 40 C9 41 F



34 I Wonder Who's Kissing Her Now Lead Sheet 1

This handwritten lead sheet contains musical notation for a single melodic line. It includes lyrics, chords, and measure numbers. The key signature changes frequently, indicated by 'F#', 'G', 'Cm', 'D', 'B7', 'Em', 'A7', 'D7', 'G', 'E7/B', and 'Am'. The time signature is mostly common time (indicated by '4'). The lead sheet consists of ten staves of music, each with a different starting measure number (e.g., 1, 6, 10, 14, 18, 21, 25, 29, 33, 38). The lyrics are written above the staff.

Chords and measures:

- Measure 1: Intro G (F#)
- Measure 6: G (F#)
- Measure 10: G (F#)
- Measure 14: Cm (G)
- Measure 18: A7 (D)
- Measure 21: Em (B7)
- Measure 25: Refrain G (F#)
- Measure 29: G (F#)
- Measure 33: Am (F#)
- Measure 38: A7 (D)
- Measure 42: G (F#)
- Measure 46: B7 (D)
- Measure 47: C (G)
- Measure 48: E7/B (G)
- Measure 49: Am (F#)

3
I Wonder Whiz Kissing Her Now Lead Sheet [2]

50 Am A7/C# 51 G 52 E7/A 53 Am

54 D7 55 G 56 D7 57 D7 58 G 59 G d.C.



1 ♪ I'll See You in my Dreams Lead Sheet
2 *Name* F C6 ② F7 A7 ~~F~~ E7

3 D7 A7 b5 ④ D7 ⑤ G7

6 G7 C6 ⑦ F ⑧ F

9 Am D° ⑩ E7 ⑪ Am

12 Am D⁹_{b5} Dm7 ⑬ C Dm7 C[#] ⑭ Dm G7

15 C7 ⑯a Gm7 ⑯b *Refrain* C7 ⑰ B^b

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Words: Gus Kahn
Music: Inham Jones



2 | C I'll See you in my Dreams Lead Sheet

⑯ B^b B^{bΔ} ⑯ B^{bΔ}_m⁶ ⑯ B^b_m⁶

⑰ F ⑰ F[°] E⁷ ⑰ F⁶

⑰ D⁷ ⑰ A^{m7} D⁷ ⑰

⑰ D⁷ ⑰ G⁷ ⑰ G⁶ G⁷

⑰ G⁷ ⑰ C⁷ ⑰ C⁷ ⑰ B^b

⑰ B^b B^{bΔ} ⑰ B^{bΔ}_m⁶ ⑰ B^b_m⁶



3 ♪ I'll See You in My Dreams Lead Sheet

(37) F | (38) F° | E⁷ | (39) F⁶

(40) F⁶ | - | (41) A° | D⁷ | (42) D⁷

(43) A⁷ | (44) D⁹ | Dm | A⁹ | (45) B♭

(46) B♭⁹ | C⁷ | (47) F | F° | F | (48) B♭⁹ | C⁶ | C⁷

(49) F | F⁷ | F° | B♭⁹ | (50) F | - | (51) F

(52)

(53) F



I'm Forever Blowing Bubbles Lead Sheet

1

Verse Bb

3
Bb 1 J J J | 2 J. | 3 J J J | 4 J. | 5 J J J |
 Bb 6 J J Bb | 7 F | 8 F | 9 Cm7 | 10 Cm7 |
 Bb 11 Cm7 | 12 F7 | 13 F7 | 14 F7 | 15 Bb | 16 Bb |
 Bb 17 D7 | 18 D7 | 19 Gm | 20 J. | 21 Bb m6/Db |
 Bb 22 C7 | 23 Fm | 24 F7 | 25 Bb | 26 F7 |
 Bb 27 Bb | 28 Bb | 29 Eb | 30 Eb | 31 Bb |
 Bb 32 J. | 33 Eb | 34 J. | 35 J. | 36 J. |
 Bb 37 C7 | 38 C7 | 39 F7 | 40 F7 | 41 Bb |
 Bb 42 D7 | 43 D7 | 44 Gm | 45 Gm | 46 Eb7 |
 Bb 47 Bb | 48 Bb | 49 Eb | 50 F7 |
 Bb 51 Bb | 52 Bb | 53 C7 | 54 Bb |
 Bb 55 Bb | 56 Bb | 57 Bb | 58 Bb | O.C.

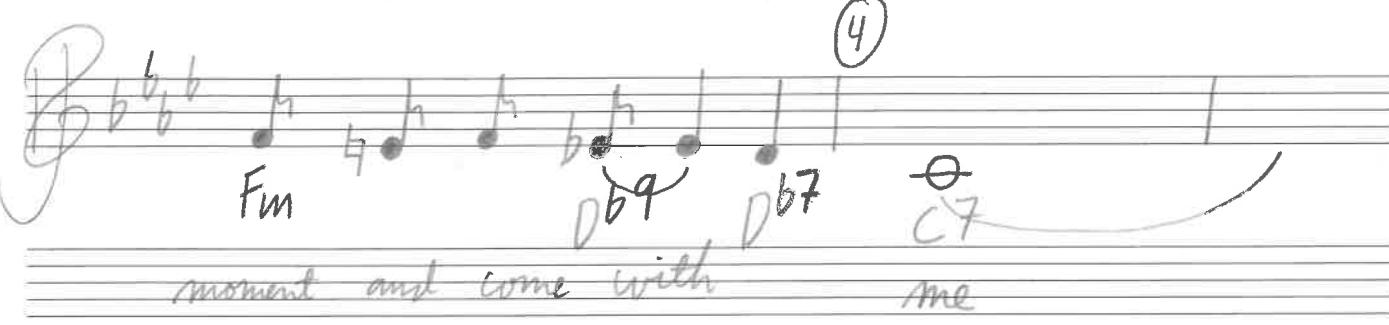
C It Had to be You Lead Sheet [1]

The musical score consists of ten staves of handwritten music. The first staff starts with a treble clef, a key signature of one sharp (C major), and a common time signature. The lyrics "It Had to be You" are written above the staff. The second staff begins with a treble clef, a key signature of one sharp, and a common time signature. The third staff begins with a treble clef, a key signature of one sharp, and a common time signature. The fourth staff begins with a treble clef, a key signature of one sharp, and a common time signature. The fifth staff begins with a treble clef, a key signature of one sharp, and a common time signature. The sixth staff begins with a treble clef, a key signature of one sharp, and a common time signature. The seventh staff begins with a treble clef, a key signature of one sharp, and a common time signature. The eighth staff begins with a treble clef, a key signature of one sharp, and a common time signature. The ninth staff begins with a treble clef, a key signature of one sharp, and a common time signature. The tenth staff begins with a treble clef, a key signature of one sharp, and a common time signature.

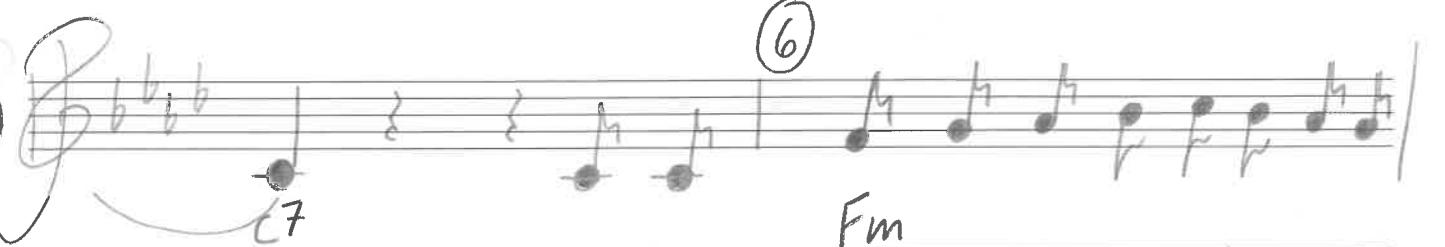
1 Verse & The Japanese Sandman Lead Sheet

①  Fm

would you stretch imagination for the

③  C7

moment and come with
me

⑤  Fm

let us hasten to a nation lying

⑦  C7

over the western sea hide be-

⑩  Bbm7 Eb13

hind the cherry blossom bough a night that will please
your

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Encyclopedia of Jazz 'n' Blues, p. 276 Work: Raymond B. Egan
Original Blue Verse "STAR" - 12 Systeme Wz. ges. gesch. Music: Richard A. Whiting

The Japanese Sandman Lead Sheet

(13)

12 G B D. | - | E F G A |
Ab Bb C7

eyes,
There a

(15)

14 G Bb Ab Bb A G F E | D Bb7

Fm

baby with a lady of
pan singing lulla-

(17) Ja-

16 G Bb Ab Bb A G F E |

Fm Bb7 F7

bier,

(18)

Bb C7+ C7 F

night with breathe her night

(19)

E F

(no text)

Refrain

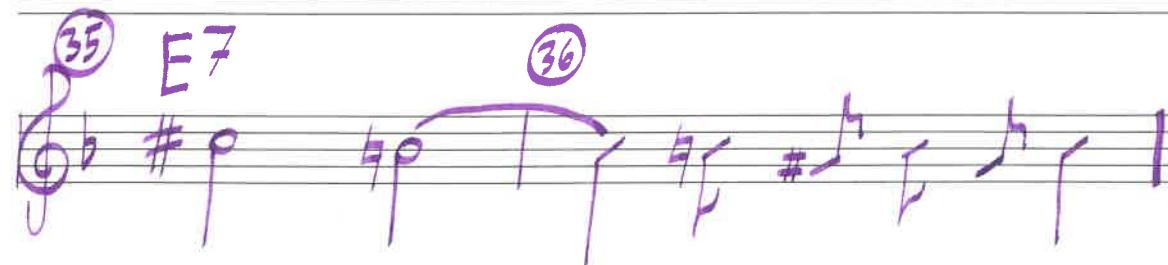
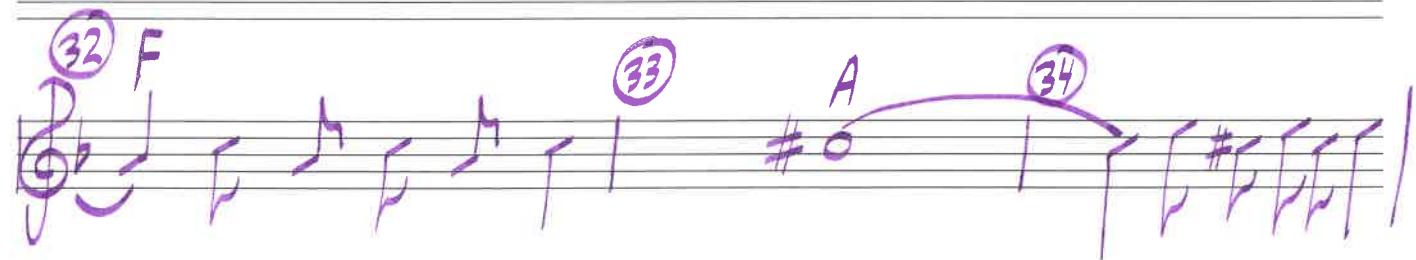
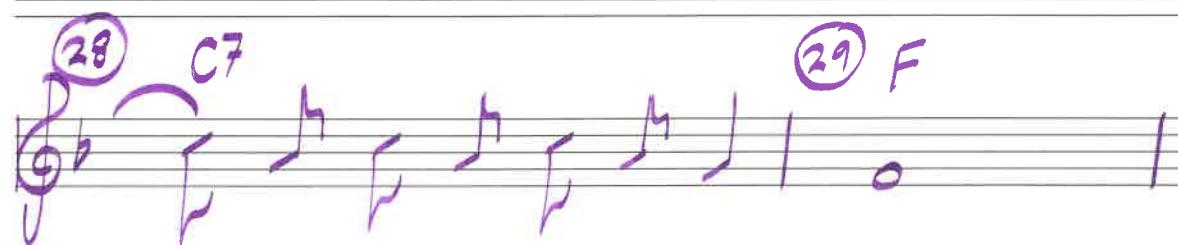
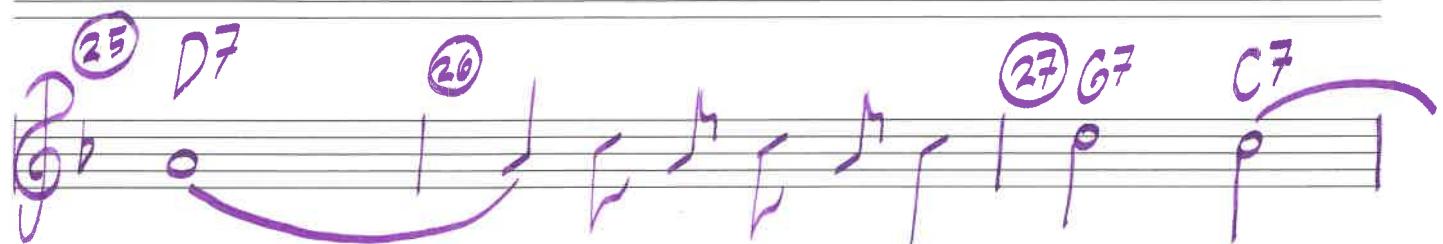
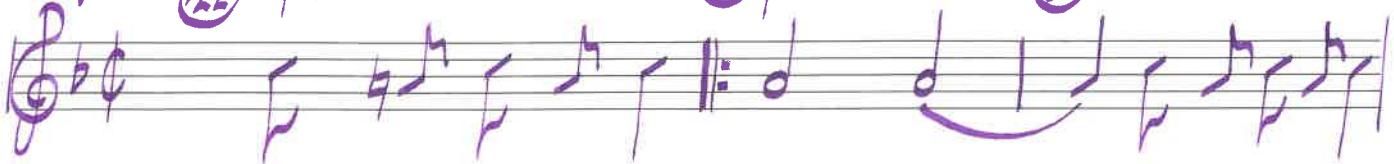
(21)

Original blue



3

Refrain (22) F⁶ The Japanese Sandman Lead Sheet (23) F (24)



The Japanese Sandman Lead Sheet

(4) (37) A A^b (38) G^m C

(39) F (40) F⁷ (41) B^b

(42) B^b (43) B^b_m (44) B^b_m

(45) G^m7 (46) C7 (47) F

(48) F (49) Dm B^b (50) G7 F

(51) F Dm⁶ (52) C7 (53) F

5

The Japanese Sandman Lead Sheet

(54) B^b C 12. Fm E^o

(56) Fm D^{b9} B⁹ (57) F

(58) * |

C^o
Guitar

Let's Do It

Lead Sheet

1

D^b C

1 F+ 2 Gm 3 Bb 4 Bb 5 Bb 6 Gm 7 Bb 8 Bb 9 Bb 10 Cm 11 C7 12 Bb 13 F7 14 Bb 15 Eb 16 Bb 17 F+ 18 Gm 19 F7 20 Bb 21 Cm 22 Gm 23 F7 24 Bb 25 Bb 26 Gm 27 F7 28 Bb 29 Cm 30 C^o

Lets Do It

Lead Sheet

C

Bb 30 *Gm* *Bb* *F7* *Bb* *Cm7*

Bb 33 *Bb* *Gm* *Cm7*

Bb 36 *Bb* *Bb7* *Eb*

Bb 39 *Ab7* *Db* *Bbm7*

Bb 41 *F7* *F+* *Gm* *Bb* *F7*

Bb 44 *Gm* *Eb7*

Bb 46 *Bb* *Gm* *Cø* *F7* *Bb* *Ebm*

Bb 49 *Bb* *F+* *Bb* *p.*

30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50

30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50

Love Me or Leave Me Lead Sheet

1 Fm 2 G⁷ C⁷

3 Fm 4 G⁷ C⁷

5 A^b 6 B^b⁷ E^b⁷

7 A^b D^b⁹ C⁹ 8 C⁹ D^b⁷ C⁷

9 Fm 10 G⁷ C⁷

11 Fm 12 G⁷ C⁷

13 A^b 14 B^b⁷ E^b⁷

15 A^b 7 ° D^b^m⁶ 16 A^b 17 F⁷

18 F⁷ C^m⁷ F⁷ 19 B^b^m F⁷_{b9} 20 B^b^m

21 E^b⁷ 22 E^b⁷ B^b^m⁷ E^b⁷

23 A^b 24 B° B^b^m C⁷ 25 Fm

26 G⁷ C⁷ 27 Fm

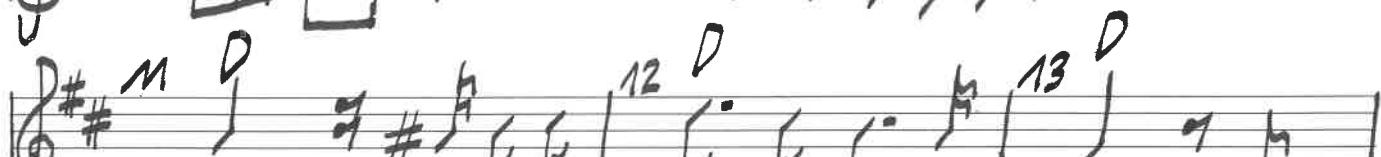
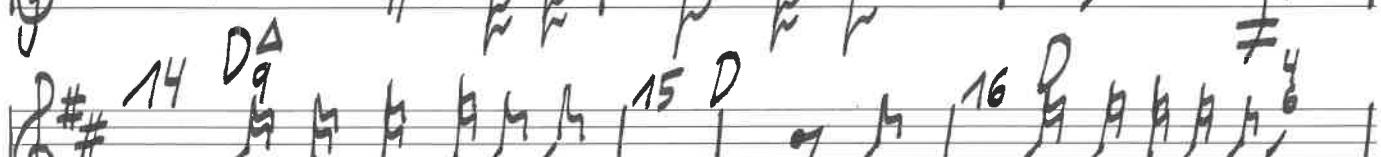
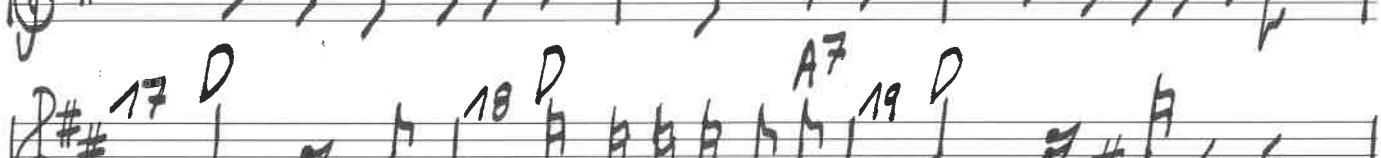
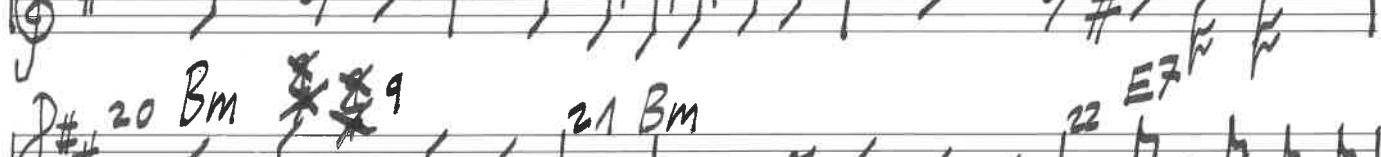
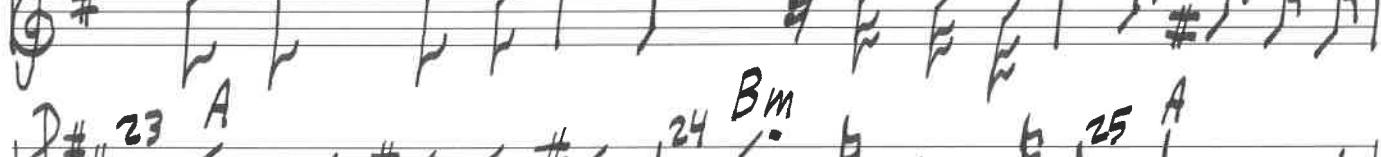
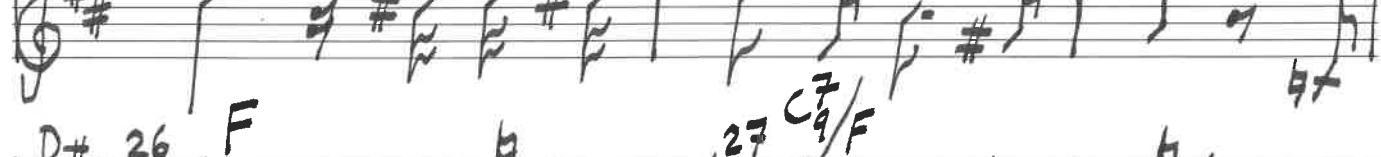
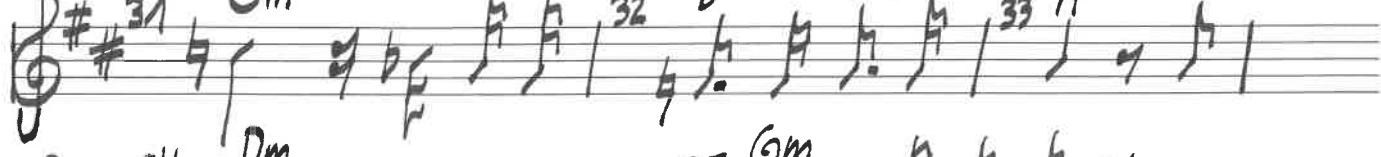
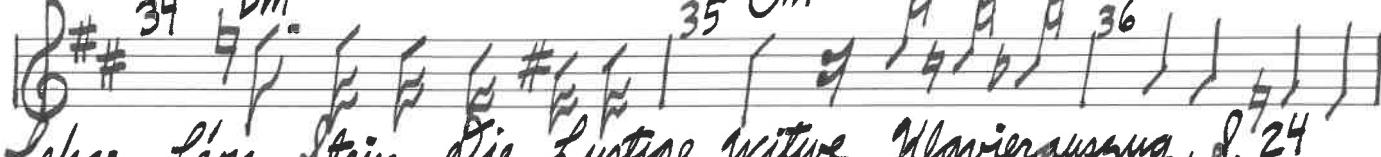
100 years of Pop. Music, 1920s, Vol. 1, p. 149. Words: Gus Kahn © 1928.
 "STAR" - 12 Systeme Wz. ges. gesch. 34 Music: Walter Donaldson

Love Me or Leave Me Lead Sheet 2

C 27 Fm 28 G7 C7



2 Da ~~Haus~~^{Welt} Geh ich in zu Maxim Lead Sheet 1
 (o Waterland) A7

2 
 3 
 4 
 5 
 6 
 7 
 8 
 9 
 10 
 11 
 12 
 13 
 14 

2

Da geh ich zu Maxim Lead Sheet [2]

37 F | 38 Dm⁶ | 39 Gm |

40 Am | 41 F⁶ | 42 A | 43 A Dm⁶ | 44 B/A | 45 A |

46 EΦ | 47 D | 48 Gm⁶ |

49 A⁷ D | 50 F#m Bm | 51 D/A D/F# A⁷ | 52 A⁷ |

53 D | 54 D | 55 A⁷ | 56 A 6⁷ |

57 Bm⁷/D D/F# | 58 F#⁷ | 59 G | 60 A⁷ |

61 D | 62 Bm | 63 D |

64 A⁷ | 65 D | 66 DA |

67 A⁷ | 68 A⁷ | 69 D | 70 D |

71 F#m | 72 A 6⁷ | 73 Bm/A D/F# |

74 F#⁷ | 75 G | 76 A⁷ |



Da geh ich zu Maxim Lead Sheet [3]

77 D | 78 Bm | 79 D | 80 A7 ? |
81 D | 82 A7/E | 83 D | 84 A7 |
85 D |

3



2
 Das Lied vom dummen Reiter, ~~Das~~ ~~solige~~-~~lich~~ ~~Lied~~ ~~Leah~~ 1
 Sheet

The musical score is a handwritten piece of sheet music. It features 12 staves of music, each with a different key signature and time signature. The first staff starts in A major (2/4 time) and includes a measure with a single sharp sign. Subsequent staves introduce double sharps, indicating a shift to a more complex harmonic palette. The music is composed of various chords, including dominant seventh chords (e.g., E7, A7, B7), minor chords (e.g., F#m, C#m), and other specific progressions like E7/A3. The score is annotated with numerous numbers (1 through 42) above the staves, likely marking specific measures or performance instructions. The handwriting is fluid, with some notes and rests represented by simple strokes or dots.

Die lustige Witwe, Klavierauszug, S. 64 Lehár, Léon, Stein
 39 © 1906

2
 43 E7 Das Lied vom dummen Reiter Lead Sheet 2

Das Lied vom dummen Reiter Lead Sheet [3]

2

82 A | 83 A | 84 E |
 85 E7 | 86 E7 | 87 E7 |
 88 E7 | 89 A | 90 A |
 91 A | 92 E | 93 E7 |
 94 E7 | 95 E7 | 96 A |
 97 A | 98 A | 99 A |
 100 A | 101 E |
 102 E | 103 A | 104 E |
 105 A | 106 A | 107 Eφ |
 108 E | 109 E | 110 MOE |
 111 Dm | 112 ME |

Lippen Schweigen
Lead Sheet
 3
 1 2 3 4 5 6

The score consists of six staves of handwritten musical notation for a band or orchestra. The first three staves are for a lead instrument, likely trumpet or flute, indicated by a treble clef. The fourth staff is for a second instrument, indicated by a bass clef. The fifth staff is for a third instrument, indicated by a bass clef. The sixth staff is for a fourth instrument, indicated by a bass clef. The score includes various chords and performance markings such as dynamic levels (e.g., p, f), articulations (e.g., accents, slurs), and time signatures (e.g., 3/4, 6/8). The notation is highly detailed, reflecting a live performance style.

Die lustige Witwe Partie I, S. 77 Klavierauszug, S. 136 Lehár, Léon, Stein 1906
 Klavierauszug 3 und 9



3

Lippen schweigen

63# 67 6 - x 3 | 64 6 6 65 6 66 6 67 x 6 6 2

68 6 69 x 70 71 72 73 74 75 76 77 78 79 80 81 82 C 83 D7/A 84 G/B 85 Em

86 Am 87 D7/F# 88 B 89 B 90 91 D7/G/C

92 G/B 93 C 94 Am7 95 D7 96 6 97 G/A 98 99 100 101

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Version 3, 29 June 2007

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